



# JOE SATRIANI

GUITAR

WITH  
TABLATURE

## Surfing With The Alien



Transcribed by Jesse Gress  
Edited by Andy Aledort  
Introduction by Wolf Marshall

NOTE-FOR-NOTE  
TRANSCRIPTIONS



# **JOE SATRIANI**

## **Surfing With The Alien**

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("Satch Boogie" transcribed by Andy Aledort)  
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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

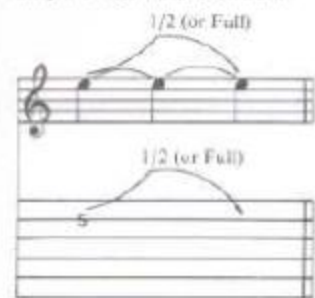
**BEND:** Strike the note and bend up 1/2 step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



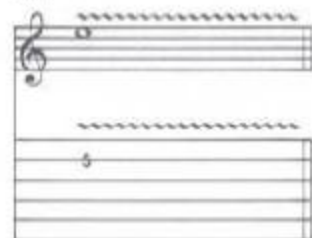
**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



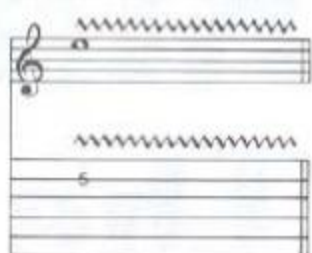
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



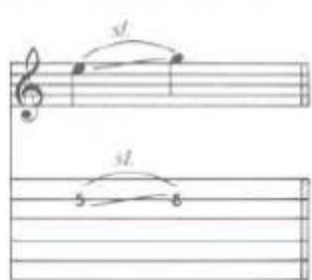
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



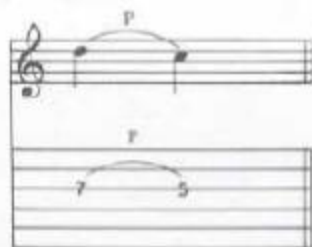
**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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I have seen the future of rock guitar and his name is Joe Satriani. With one foot suspended in the stratosphere and the other firmly planted in the roots of rock, he is exploring and claiming new territory—conceptually, sonically and aesthetically—bringing instrumental rock to full fruition in the 1987 Relativity Records release, *Surfing with the Alien* (Relativity 88561-8193-2)—selected by GPM readers as the Guitar Album of the Year.

While it's too early to tell if Joe is to be the Les Paul or the Duane Eddy of the 90's, there is no doubt that he is boldly reshaping guitar music as we know it today, and at the same time defying gravity on the record charts with a purely instrumental and musically adventurous offering. Personifying the "passing of the torch" tradition that encompasses both Les Paul and Duane Eddy, along with the Ventures, Jimi Hendrix, John McLaughlin, Allan Holdsworth, Eddie Van Halen, Yngwie J. Malmsteen and Steve Vai, Joe Satriani adds brave new elements to the equation. He brings technical prowess and training, the romance of the instrumental form, and the application of harmony and music theory to the rock context—as well as being a compelling performer and musical personality. Though he utilizes principles and procedures which may superficially be deemed inaccessible to the masses, he succeeds dramatically in appealing to a diverse audience of guitarists, musicians and listeners alike, unquestionably making Joe the next link in the evolutionary chain of instrumental rock guitar music.

In *Surfing with the Alien*, Joe approaches instrumental music as melodies sung with the guitar, backed by tight, logical arrangements. The structural concern for melody and direction, large scale form (sectionalization), textural contrast, orchestration, use of signal processing and performance mood, is the mark of the guitarist as complete musician. The song form structures of "Surfing with the Alien," "Ice 9," "Crushing Day," "Always with Me, Always with You," "Lords of Karma" and "Echo" bear this out. They have an almost pop-song sense of inevitability and balance, with intros leading to verse-like statements and contrasting chorus/bridge sections, followed by improvisational guitar solos pushing towards verse recaps and outro/coda areas (often decorated with spectacular rideout guitarwork as in "Surfing" and "Ice 9").

Other pieces convey a strong sense of atmosphere. "Hill of the Skull" is a brooding theme that gives a true Weltschmerz "Euro-metal" impression. The dark, somber, minor melody is sung by two sustaining guitars in octaves, accompanied by a gigantic ominous vocal choir sound (the chords played by a sampler or vocoder). The effect is "orchestral." The distinctive European harmonic language found in the underlying E Aeolian modality (with secondary dominants) brings to mind a sound more closely associated with Eastern-European folk melodies, say, than the current work of the Scorpions. Another atmospheric moment on the album is in "Circles." Here, two moods are juxtaposed in an A B A form with striking contrast. The first mood (A section) is a haunting ancient folk sound. Reminiscent of the similar pastoral Celtic countryside travelled sonically by Jimmy Page, John Renbourn and Bert Jansch (normally on acoustic guitars), it creates an image of openness, with simple diatonic diads of 4th's, 5th's, 6th's and octaves over an open E pedal (6th string). No definite tonality is implied; instead, it has a clearly modal sound in the chord structures, derived from the E Aeolian mode. The entire part is given an interesting signal processing with the addition of echo repeats (done with a delay unit) arranged in this way: each quarter note has seven eighth-note echoes (♩ = ♪♪♪♪♪♪♪ ♪♪♪♪ ♪). This textural twist results in an "ECM meets the Renaissance"

hybrid. The contrasting mood (B section) is loud and explosive and is a veritable lexicon of 80's rock guitar pyrotechnics, with rapid tapped pentatonic blues scale riffs, tremolo bar vibrato, radical string bending and artificial harmonics, colored with an edgy wah-wah pedal (set as a filter boost). The A section returns by way of a short instrumental bridge (bars 35-48) to the gentleness of the opening mood.

The playful shuffle blues romp of "Satch Boogie" (See GUITAR July '88) provides yet another distinct atmosphere/mood. In the uptempo setting can be felt elements of Eddie Van Halen (fast boogie groove), big band jazz (à la Gene Krupa or Buddy Rich in the insistent swing of the pulse, and the Count Basie closing cadence) and a mix of rock guitar solo styles ranging from familiar Chuck Berry double stop bends (bars 67-69) to contemporary hard rock mannerisms like bi-dextral tap-ons (bars 73-75), whammy bar/harmonic tricks (bars 59-60 and 77-79) and extended modal scale runs (D Mixolydian: bars 57-64). All these elements are integrated into the conventional, largely pentatonic vocabulary of the idiom.

Joe Satriani's improvisational style runs the gamut from high-energy, wild, reckless and aleatoric to beautiful statements of great melodic depth and simplicity. His expressive and intelligent use of modal and pandiatonic melodies comes from his awareness of the harmonic ramifications of each mode: what can be said on the guitar is a result of its interaction with the background chords and the intervallic qualities of the scale it outlines. Like a rock version of Debussy or Bartok, his modal inclinations never seem cerebral, detached or contrived, but instead, form the basis for improvisational options which transcend the ordinary. Add to this the aspects of randomness, sound effects as musical events, and the thoughtful regard for the emotional value of dissonance, and one begins to develop an understanding of how some of his solo statements are born.







line with phrasing details (legato vs. staccato, palm muted vs. sustained and vibratoed), punctuation and reinterpretation. As a coloristic touch, Nashville-tuned electric guitars can be heard in the background (these are also used in "Echo"), stretching the guitar's facility as a timbral orchestral voice yet further. Joe Satriani is a leading exponent in what some call the "New Rock." Along with the modernistic concessions which are the obvious features of the style, is an uninhibited ability to rock hard, convincingly and with a unique impact. His command of string bending technique results in extremely vocalesque pitch changes (slightly sharp when bending into the minor 3rd of the scale, and slightly flat when bending into the 5th—shades of B.B. King), and a well-developed left-hand vibrato which sings, screams, cries and purrs. His collection of sound effects, from the "lizard down the throat" ("Ice 9": Guitar solo III, bars 5 & 6) to the off-the-neck string pulling, and a myriad space-age whammy bar and physical tricks, are among the most imaginative and ingenious in rock guitar since Hendrix. These, often flaunted alongside vintage rock 'n' roll quotes—for the effect of upsetting the musical equilibrium—reflect Joe's refined sense of the absurd. Satriani has often alluded to various modern harmony concepts in his music, as well as in his discussions concerning his works. While some of these concepts may seem initially complex and foreign to most guitarists, they are based on very solid and fundamental principles of music certainly worth investigating, and beneficial to any practicing musician who approaches them with an open mind and a creative attitude.

The notion of ostinato and its implicit structural order abounds in this album. A salient example can be found in the opening measures of "Lords of Karma." The seed of the composition is contained in the first four-bar phrase (Rhy. Fig. 1), which is the exposition of two modal arpeggios: A5#4 (A Lydian mode) and A13sus4 (or Gmaj 9/A—the A Mixolydian mode) over an A pedal. The ostinato begun in bars 17-20 (Rhy. Fig. 3) is a repeating two-bar pattern which reflects the crucial notes of the changing modality: G# and D# in the first two bars for A Lydian and G and G and D in the second two bars for A Mixolydian. All the melodic materials and harmonic information for the verses (bars 21-36) and guitar solo (bars 63-102) are derived from the alternating modal centers and are united through the use of ostinato: in the bassline (Rhy. Fig. 3), in the recurring chord progression (Rhy. Fig. 1) and in the underlying effect of the parts. Interestingly, the practice of ostinato and its related forms goes back to the Baroque period, exemplified in Bach's famous violin Chaconne (circa 1730), and in the keyboard passacaglias of the time, verifying the universality of this concept.

Other examples of the ostinato procedure can be heard in "Always with Me, Always with You," with its hypnotic chord sequence (Rhy. Fig. 1) behind the main theme (bars 21-36) and its variations (bars 37-52, 123-138) and solo episodes (bars 75-90, 91-106, 107-122) and in "Echo," where the foundation pattern (Rhy. Fig. 1) is a repeating eight-bar phrase in a funky 5/4 time.

No better demonstration of the Pitch Axis device exists than in the infamous tap-on bridge of "Satch Boogie." The following two-part example is offered as an introduction to this powerful musical tool:

#### Ex. 2A Pitch Axis

##### "Satch Boogie" (Bridge)

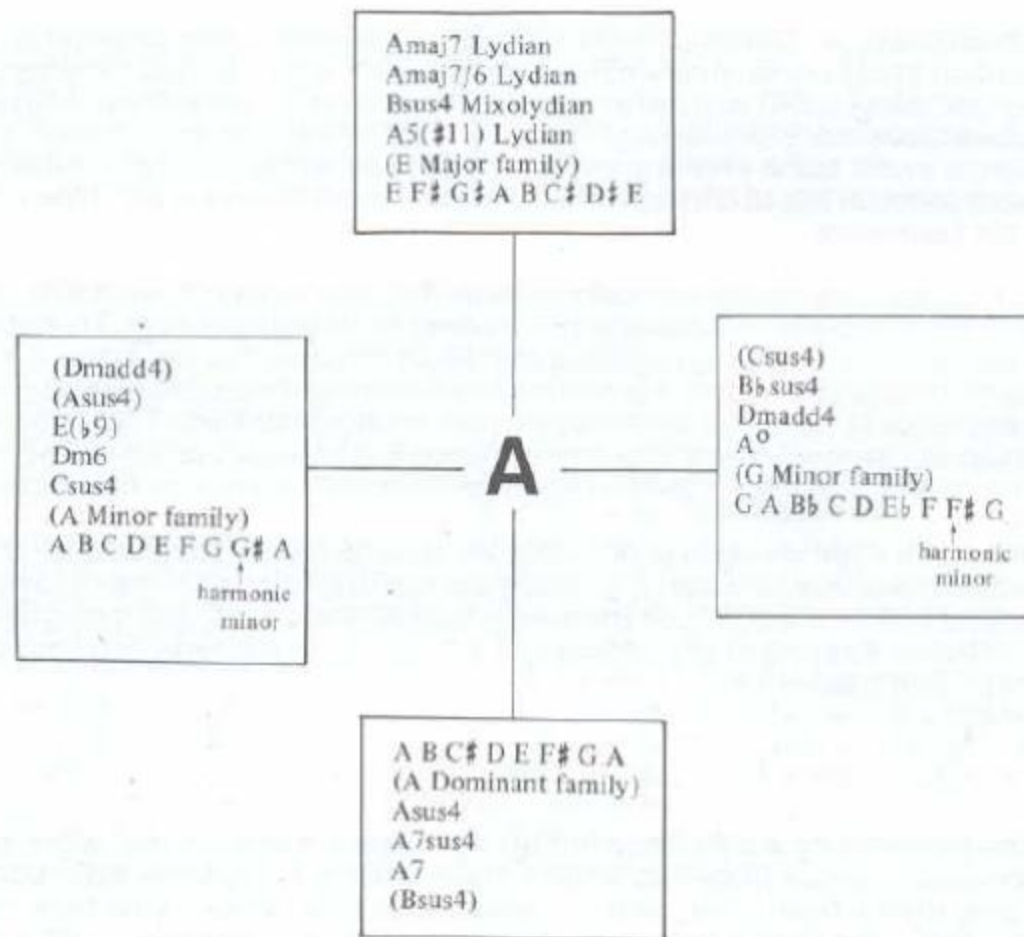
Chords in order of appearance

	A5(♯11)	A <sup>0</sup>	Dmadd4/A	Asus4	B <sup>7</sup> sus4/A	Bsus4/A	Csus4/A	Amaj7(add6)	Dm6/A	E(b9)/A	A7sus4	Amaj7	A7
T	5	8	10	5	6	7	8	9	7	4	10	9	9
A	5	10	8	5	6	7	8	9	6	6	10	10	10
B	6	11	10	7	8	9	10	11	7	9	12	13	12
B	0	0	0	0	0	0	0	0	0	0	0	6	0

Example 2A has reduced the intricate tap-on bridge of "Satch Boogie" to pure harmonic elements. Originally, these were all played on the 5th string only, and could not very easily be grasped as chord structure, particularly if one is confronting this concept for the first time. Each voicing is the block/cluster chord equivalent of the various tap-on arpeggios. The open A is the point of reference for each chord (its polar center) and is also the common tone throughout. By listening to each interval stack against this center, an awareness of harmony (as perceived by Satriani) begins to form in the ear. Each chordal reduction should be immediately compared with its tap-on counterpart.



Ex. 2B Pitch Axis



Example 2B graphically demonstrates the Pitch Axis principle. Each chord has some relationship to the central pitch—A. The organization of chords into a family or group of related harmonic materials is essential to create order and identity within the Pitch Axis system. Chords which appear in more than one family are in parenthesis and, in the case of the two minor families (A minor and G minor), both the Aeolian mode (natural minor) and the harmonic minor scale have been combined to avoid redundancy and confusion. Note that the basic chordal types—major, minor and dominant—are all represented in the example. This principle, or subtle variations of it, have been found in the works of some of the greatest composers of the post-Romantic and neoclassical schools—notably Richard Wagner and Igor Stravinsky—and in the compositions of jazz guitarists like Allan Holdsworth and Pat Martino. From the return of the ingenuous 50's teen beat in "Surfing with the Alien," to the controlled chaos modernism of the third solo and eerie dissonance of his "ice chords" in "Ice 9," Satriani comments on the historical elements of instrumental rock and brings to it his own ideas of what may come.

In the intriguing book "Cat's Cradle," by Kurt Vonnegut, the earth is frozen by the crystallization of water into a new form by a substance known as "Ice Nine." Joe Satriani's world is also intriguing. He is experimenting with new forms of expression and approach; transforming and restructuring, stacking and reordering, altering the course of his instrument. And with his own "chilling" technique and fearlessness—like a mad scientist bent on progress—he is bringing forth the future.

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# JOE SATRIANI

## SURFING WITH THE ALIEN

After the fade in of control room dialogue, "Surfing..." literally explodes (using an overdubbed jet plane sample) into the opening rhythm figure based on the G Dorian mode. The melody enters eight bars later and by alternating between phrases using both the major and minor 3rd (B and Bb) a combined modality of Dorian and Mixolydian modes is achieved using a "Pitch Axis" of G. Joe utilizes many quarter-tone bends (a la B.B. King) throughout most of his playing. These microtonal bends really help the music come alive and should not be taken too lightly. Also in evidence on the melody is the subtle use of a wah-wah pedal for lots of different tone colors without the obvious wah effect. Using the wah-wah as a filter also helps bring out harmonics.

After another jet plane break, we hit hard into the first guitar solo on the "and" of beat 4, launching into a series of trilled sextuplets based on the C# Phrygian-Dominant mode (the fifth mode of F# harmonic minor). These trills are played using the edge of the pick to rapidly fret notes instead of fingertapping. Eight bars later the key jumps a whole step, featuring D# Phrygian-Dominant (the fifth mode of G# harmonic minor) for another eight bars, then another whole step, utilizing F Phrygian-Dominant (the fifth mode of Bb harmonic minor) for the third eight-bar solo. These solos are a wild ride and between the taps, trills, screaming harmonics and whamming bar work, Joe leaves no stone unturned. Following is a four-bar interlude featuring an almost "country" sounding lick over a chordal movement, both based on G Mixolydian.

Returning to the melody with some slight changes in phrasing, the tune appears to be heading for a close, but not so! After a four-bar jet plane sample break, Joe pulls out all the stops and rips it up using all of the aforementioned techniques plus a few more such as "playing" the trem. bar, Chuck Berry-style double-stop bends, and muted lines played in diatonic thirds before the fade out. Whether listening to or performing this tune, one is promised two things: sheer exhilaration followed by sheer exhaustion! Surf's up!

## ICE NINE

This sinister-sounding theme, inspired by a substance in Kurt Vonnegut's "Cat's Cradle" which crystalizes water on contact, begins with two accented intervals (a perfect 5th to a major 3rd) providing some initial contrary motion before settling into a two-bar pumping rhythm figure using root-5th chords in parallel motion. Four bars later, the "ice chords" enter (Fill 1) and the mood is set for the appearance of the melody another four bars later. This melody owes much to Jimi Hendrix in both its phrasing and content. It is stated twice before moving to its first variation, an eight-bar figure liberally sprinkled with artificial harmonics and quarter-tone bends. These short one-bar statements are answered by a chiming funky chordal figure which is in turn answered by the "ice chords" (Fill 2). Leading out of this section is a descending sixteenth-note C# blues scale figure on bar 8 providing the transition to what could be called the "Chorus." This eight-bar section contains a theme played in three octaves over a thick, syncopated rhythm figure. Next, the melody is restated in three octaves followed by a one-bar drum break which leads into perhaps the album's most ferocious soloing, grouped into three distinct sections, each using drastically different tones and techniques. The first eight-bar solo cuts loose with an amazing flurry of thirty-second notes played with an extremely legato technique and brings to mind elements of Frank Zappa's soloing style. The main tonality here is Eb Dorian (derived from the Db major scale) with the addition of a flatted 5th for bluesiness. Bar 7 features a bent note combined with a trem. bar upward pull, while bar 8 restates the same general idea three octaves lower.

Solo number two, also eight bars long, commences with what sounds like a heavily treble-filtered pick slide (filtered with a wah-wah pedal in fixed position), but could also be a series of harmonics produced by playing rapid triplet pull-offs on a single string with the left hand while simultaneously running the side of the right hand index finger back and forth along the length of the string between the bridge and neck. Try 'em both; they're equally big fun. The wild "treble till you can't stand it" tone of this section yields some indescribable artificial harmonics in bars 3 and 4. There are two harmonics produced here that, as the string is bent, move in opposite directions resulting in a ring modulation effect with no ring modulator in sight. Try "fishing" for these harmonics at various points along the string length including on the fingerboard. This lick is surrounded by some rapid-fire thirty-second note lines based on Bb Dorian (key of Ab major) again using many legato hammer-ons and pull-offs. In bar 7, the note is raised in two distinct trem. bar pulls followed by an ever-widening whammy vibrato in bar 8.

Solo number three (also eight bars long) is the darndest thing I've ever heard. These are some noises Adrian Belew would be proud of! Using backward recorded guitars we begin with a sound that sounds like my car when I try to start it on cold damp days and continue through some harmonic squeals into three examples of what Joe has termed the "lizard down the throat" sound. This consists of raising a note by sliding it up the string and simultaneously lowering the whammy bar in an attempt to keep the pitch the same. The result is this other-worldly warble that backwards or forwards, sounds great! A C#5 chord rises from the flubber and gives way to the D.S. of the melody. To hear what was played in real time in the third solo, you must somehow listen to this section of the song backwards. This is most easily accomplished by flipping the reels on a reel-to-reel tape recorder. After the return to the melody and variation we move into an elongated chorus, featuring the melody played in three octaves. The Outro solo (beginning in bar 3 of the Coda) is based on the C# blues scale. Statements phrased around the recycling chorus melody line are used to create tension. The soloing becomes more intense and the spaces become fewer as "Ice Nine" slowly fades to audio black.

## CRUSHING DAY

The eighth-note rhythm figure in the Intro seems to be switching modalities between C Ionian and C Lydian. Like the upcoming melody, it is based on the fourth mode of the G harmonic minor scale (C, D, Eb, F#, G, A, Bb) similar to C Lydian but with the substitution of a flat 3rd for a major 3rd. The result is an Eastern quality further enhanced by the use of many grace slurs and trem. bar dips and pulls. These pulls can also be achieved by positioning the bar to face in the opposite



direction (towards the strap pin) and pushing on it to raise pitches. Bouncing on the bar while simultaneously hammering a note with the left hand will also "Easternize" phrases.

The melody is stated three times over twelve bars, with different fills between each phrase, then moves into a "Chorus" section. This eight-bar section consists of a very singable melody and full rhythm figure both based on the key of G minor. Note the harmony in 3rds in bars 4-8. After a repeat of the eight-bar intro, twelve-bar melody and eight-bar chorus, the entire chorus modulates down a minor 3rd to the key of E minor for eight bars before returning to G minor for a four-bar restatement of the Chorus melody in harmony. Notice how the last notes of the Chorus melody are sustained over the intro figure for over six measures by means of finger vibrato only. This is the same sound that opens Jimi Hendrix' "Foxy Lady".

The first solo follows and is a classic example of combined "call and response" and "theme and development" techniques. The lines throughout the first eight bars all start off with the same notes but are developed differently each time using the G minor pentatonic scale with an occasional 6th (E) thrown in. The eight bars repeat this idea one octave higher. Next, a new rhythm figure (G Dorian to D Dorian) establishes the harmonic climate for the next set of solos beginning with an eight-bar section consisting of variations of a three-note figure. Bars 1, 2, 5 and 6 of the next eight bars can be played in one of two ways: by sweep picking three notes and following with a pull-off or by using hammer-ons. Note the thick rhythm guitar texture throughout, which provides background harmony and drive but is never obtrusive. The next four bars contain an exciting pattern achieved by grouping eight sixteenth notes into two- and three-note subgroups and utilizing pull-offs, before giving way to a descending blues scale sequence. Following are a few Chuck Berry-isms, some broken 6th intervals, 4th's played as double stops, and a descending blues scale sequence phrased in eighth-note triplets. The next section alternates between the modalities of Eb Lydian (from the Bb major scale) and F Mixolydian (also Bb major) for four bars each. These modalities are described melodically by sequences using the Bb major scale first in sixteenth notes, then in eighth-note triplets. Another sixteenth-note figure follows, outlining triads in various inversions, with the sixteenth notes again grouped two, three and three using pull-offs between the first two notes of each group. A nice melodic line utilizing eighth-note triplets and some wide intervallic jumps brings the solo to its wind down. The solo ends with a sustained descending theme using a quick sixteenth-note bend at the end of every other measure to ensure Eastern quality followed by one of Joe's patented raked artificial harmonic screams. The re-statement of the melody follows, again with different fills between each phrase, and after twelve bars moves to the two alternating Chorus sections (G minor and E minor) before fading on this extremely whistleable melody.

### **ALWAYS WITH ME, ALWAYS WITH YOU**

This ballad in 3/4 time features some stellar guitarwork utilizing a few clean tone rhythm guitars to back up the distorted melody and solo guitar. The basic rhythm part (Rhy. Fig. 1) is made up of chord arpeggiations based on a I-IV-V, with brief reference to VI. Most of the chords feature upper extensions (tensions), such as the 11th (4th) and 13th (6th). The melody is based on B major (B,C#,D#,E,F#,G#,A#), and is sixteen bars long. The second group of sixteen bars features Joe improvising on the melody, displaying a beautiful touch and great control, moving smoothly from elaborate to succinct phrasing. The next twenty-two bar section shifts to minor, utilizing the same basic progression (with bVI replacing VI). Joe's lines here are based on B Aeolian (B,C#,D,E,F#,G,A). The riff in bars 6 & 7 is virtually all hammer-ons and pull-offs, so keep your left hand loose and try to apply even pressure throughout the phrase. Bars 13-22 feature what sound like overdubbed electric sitars; in the score they are notated for standard-tuned guitar, and a boxed figure below shows the part notated for "Nashville-tuned" guitar (strings 6 through 3 are tuned one octave higher; consequently, different string gauges are used for these strings). Joe recaps the melody before launching into an eleven-bar tapping-riff featuring the open B string, the twelfth fret octave, and a note from B major played as a three-note riff in straight sixteenths, creating a polyrhythm of three against four. Joe's final soloing section features a brief workout on B pentatonic major (B,C#,D#,F#,G#) in bars 2-8. Joe's final cadenza-like phase is written in tempo (against the synthesized percussion), but the feel is that of a riff in free time. This is a nice piece of music which features some great guitarwork, so get crackin'.

- Andy Aledort

### **HILL OF THE SKULL**

This piece for guitar orchestra seems to travel to the listener at three different speeds: normal, half and double, but this effect is, in fact, the result of careful orchestration and production. This transcription can be played as written using four separate guitars, or guitars III and IV can be combined with some slight fingering adjustments. Everything here is pretty straightforward with the melody (again the ghost of Jimi makes an appearance) derived from E minor. The ending features a screaming audience of harmonics, some produced by normal means and others by lightly running a finger along one of the wound strings. This section proved almost impossible to notate, so listen to the recording, use your feelings and just go for it!

### **SATCH BOOGIE**

This tune is like ZZ Top played at 78—sort of an 80's raveup in the tradition of "Jeff's Boogie," Jeff Beck's old flash piece from his Yardbirds days. Joe plays with fury and his tone is monstrous. Heavy distortion plus heavy picking enable him to get the wide variety of artificial harmonics he produces. This also serves to strengthen the sound of the natural harmonics, especially when they're treated to tremolo bar abuse. Most of his lines are based on pentatonic minor (1,b3,4,5,b7) the blues scale (1,b3,b5,5,b7) and the Mixolydian mode (1,2,3,4,5,6,b7) following the basic chordal outline (A,D,F#m). Kind of a Beck meets Hendrix meets Gibbons meets Berry meets Vai affair, if you will.



The second half of the tune features an extended tapping riff which utilizes one tapped note and two fretted notes, along with the open A string. Joe's phrasing is a little haphazard, so the transcription features what seems to be the most logical phrasing. The tapped and fretted notes change constantly, alluding to many different and unusually juxtaposed tonalities. I suggest analyzing this part for a full understanding of the suggested chord movement. One final word: there is an abundance of pulling on the tremolo bar in this piece, so if your tremolo system doesn't allow you this luxury, these sounds can be recreated by bending the string behind the nut.

- Andy Aledort

## CIRCLES

Opening with a half-time-feel, two-bar, reggae-influenced rhythm, a lone guitar enters playing a series of mid-to low-register double stops punctuated here and there with an occasional palm-muted bass note. The guitar uses a very clean sound and is treated with delayed echo repeats set to play in time with the tempo, resulting in many ghosted notes throughout this figure. This "chord melody" centers around the key of E minor, but no 3rds are present in the voicing used and have often been replaced by the 2nd, functioning sometimes as an added 9th. The sixteenth-note subgrouping here is 3 + 3 + 2 mostly with each subgroup being held as a chord form, sometimes moving a voice. After stating the melody four times (8 bars), the first variation occurs. This consists of a two-bar figure, with sixteenth-note subgroups of 3 + 2 + 2 using a more pronounced muted bass part answered by ringing upper chord voices. After one bar of this figure is restated, we return to the melody, played twice (two bars). The next four-bar figure is funky and ominous and consists of three ascending double stops followed by answering bass voices creating a dominant 7th sonority. A sharp break on beat 3 of the fourth bar allows you to hear the exact tempo of the echo repeats.

After the break, the tempo is doubled for the solo sections which feature a complete change of character and rock ferociously. The first movement is played over an E Dorian chord movement and uses a lot of right-hand tapping. Again, throughout the solos, Joe uses a wah-wah pedal as a filter, moving it slightly now and then to accent and change tone colors. More wild whammy work and tapping gives way to the 2nd movement, a modulation to A minor for eight bars. This solo starts with a sixteenth-note triplet pickup into some raked quarter-notes followed by a rapid fire sixteenth-note line, once again perfectly illustrating the question/answer or call and response form as an improvisational technique. A bluesy lick ending in eighth-note triplets is followed by another of Joe's patented "touched" harmonics. (see "Ice Nine" for details). Then, it's back to E Dorian for another eight-bar blow, kicking off with the lowest and highest notes on the axe. Talk about setting your boundaries! Next we move through a nice series of intervallic jumps using 6th's, 5th's and 4th's played as a sequence of eighth-note triplets. The last four bars set up another call and response form, the question being posed in single notes and answered in double stops.

The fourth movement introduces a new harmonic climate using a B7 to D7 to Cmaj7 progression with none of the chords containing a 3rd. The solo over these changes is derived from the E harmonic minor scale functioning also as the B Phrygian-Dominant mode, and is very thematic, developing the same basic four-bar phrase through three movements before ending with a band breakdown figure reminiscent of the V7 chord raveup turnarounds of yesteryear, though the simultaneous harmonic screams are quick to remind the listener that we are indeed approaching the 90's. The return to the opening theme provides a huge dynamic contrast as the wall of sound is stripped down to a single guitar. This figure is played as before with the addition of a four-bar tag in the Coda, and an extra half-bar leading to the final guitar chord, which is answered by an orchestral synth timbre two beats later. As these chords fade, percussion figures play on for eight bars before coming to an abrupt stop and we're left blowin' in the wind.

## LORDS OF KARMA

Another example of Joe's use of the "Pitch Axis" composition technique, "Lords of Karma" opens with an electric sitar (Coral, no doubt) shifting two-bar phrases between two modalities based on the same root note (A). The A5 (#11) chord is derived from A Lydian, while the A13sus4 comes from A Mixolydian. Each chord is held as a chord form and is arpeggiated and allowed to ring for six more beats. The rhythm guitar states an abridged version of the upcoming bassline before both kick in on bar 16, the guitar now doubling the bassline. Both parts continue throughout the A melody section. The melody follows the modal shifts of the chords and is very Eastern-sounding due to the tonality and use of grace slurs, which slide into notes from above the intended pitches. After the second ending things move into a kind of sinister surf beat section using chords derived from A minor; however the trem. bar dips and the inclusion of the F# and D# in the melody keep this from sounding like A natural minor. Note the carefully timed trem. bar vibrato which pulses in rhythm at the end of certain lines. This is also reminiscent of Eastern musics. Eight bars later, this section modulates up a major 2nd (to B minor) and continues for eight more bars. Following is a two-bar theme stated three times over an E5-to-C5 chord progression. The melody notes create a C7b5 sound over the second bar of the theme. Again note the carefully controlled trem. bar vibrato on the first bar of each recurrence of this theme. Subtle, but so nice. The mounting tension seems to peak with a shift to 3/4 time for four bars, featuring simultaneous droning and pumping of an E5 sonority while the 5th is chromatically raised to the flat 7th (B,C,C#,D) resulting in the James Bond/Secret Agent modality. Just as the tension begs to be released, we return to the intro figure with the abridged bass figure (Rhy. Figs. 1 & 2). The seeming break in tension is shattered by a lone pulled-off open G string which after diving into flubberland makes an amazing comeback as a harmonic scream two octaves higher and continues to ascend until the bar is raised to the max (in my guitar's case, anyway), strategically landing the note on a D# above that, which happens to be the raised 4th of the Asus#4 chord being sounded! Too much! This is accomplished using a "touched" harmonic at the fifth fret (see "Ice Nine") on the G string. As the D# is reached on beat two it is held for four and a half more beats before diving once again to flubber. Tension is released only for a few beats as a pick slide leads into the solo, an incredible wall of sound using mostly a sixteenth-note triplet motif to burn through scalar sequences, again based on the shifting A Lydian to A Mixolydian modalities (two bars each). In major key-center thinking this translates to two bars of E major to two bars of D major. Twelve bars later



a figure occurs which utilizes scale tones pulled of to an open E (1st) string as a pitch axis for four bars. Next, a four-bar theme is introduced using the trem. bar to dip into, then quickly raise the pitches a major 3rd for two bars, then a minor 3rd. This is a great example of "playing" the bar, and though it sounds Eastern, the feeling of performing this move is more trombone, slide whistle or musical saw oriented. The theme is repeated in a similar fashion one octave higher with some amazing fills on the fourth bar. Here a harmonic is raised a sharp 4th and followed by Joe's "lizard down the throat" sound, explained in the footnote on the score. Another four-bar theme follows, answered by another series of sixteenth-note-triplet-based ideas using pull-offs to the open E and B strings before diving and finally approaching the tonic A from the flat 7th (G). The next section can be viewed as the Bridge and the first time in the tune since the intro, the "wall of sound" approach gives way to some space. A series of chord changes, all held as chord forms, are arpeggiated by the electric sitar and move to a V7#9 chord on bar 16, sustaining for two bars. Rhy. Figs. 1 & 2 follow with some nice feedback occurring on the sustained low A note in bars 3 & 4 of this eight-bar figure. Two rhythmic punches on bar 8 lead us to the D.S.—a repeat of the A melody section—through the second ending to the Coda. The Coda breaks the "Pitch Axis" and is in A Mixolydian. The theme introduced here is very reminiscent of Jimi Hendrix in its phrasing of sliding eighth-note octaves. After sixteen bars the theme is repeated with 3rds harmony, also played in octaves, and repeated six times (for a total of twenty-four bars) starting a fade on the seventh repeat. As the tune fades, it's worthwhile to note how such an otherwise complex piece can end up with a very singable, simple melodic hook.

## MIDNIGHT

A fingertap tour de force combining traditional and modern classical harmony, "Midnight" shows the power of this technique in yet another light. Every note is tapped using both the left and right hands. Using some sort of string damper (e.g. tying a cloth or even a rubber band at the first fret) will prevent pitches produced behind fretted notes from sounding. Even though sections of the piece are played with a rubato feel, it is helpful to think of the alternating left- and right-hand patterns as drum patterns. If you can keep time tapping these rhythms on a table top you should have no problem putting them on the fingerboard. The first section uses mostly a repetitive four-note pattern (LLRR) and seems to work best using the 1st and 4th (or 3rd) left-hand fingers and 1st and 2nd right-hand fingers. So far all chord sounds have been described using arpeggios.

In the second section each hand taps two notes simultaneously, and the hands alternate with each interval played, resulting in a fuller, chordal sound. Next, the melody is stated three times, accelerating each time before ending with an alternating iv°/I, I (or biv°/I, I) movement using the tapping pattern from the first section.

## ECHO

Using an infectious 5/4 groove, "Echo" creates some complex musical structures using a combination of fairly simple ingredients combined with extreme ingenuity and grace. Starting with a palm-muted rhythm figure consisting of the first five notes of the E natural minor scale, a shifting effect is achieved because the pattern of five eighth notes played against the pulse of five quarter notes starts first on a downbeat and then on an upbeat, alternating continuously. This creates a "harmonic veil" which implies a chord sound. Different chord sounds are achieved by changing the first note of the five-note pattern to different root notes (D, then C) before returning to the E minor sound. Also featured (entering at bar 9) is a very piano-like "Nashville-strung" guitar. For this tuning the bottom four strings (E through G) are tuned up an octave higher than normal. Of course, you must use lighter strings. The effect is that of a twelve-string without the lower octaves.

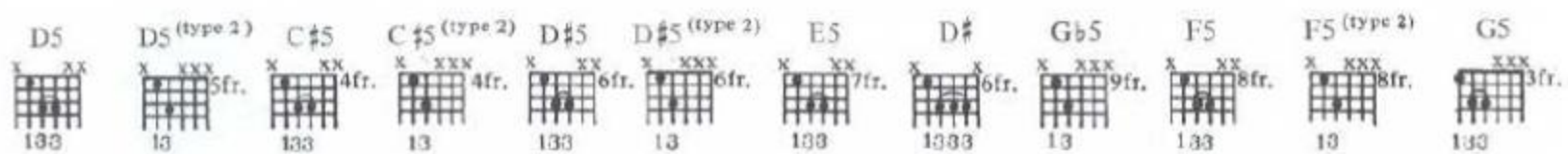
The first melody, quite simple and very pretty, is based on the E minor scale, accentuating key tones for tension (the A note creating a suspended sound over Em) playing through the chord changes (bars 4-8), and getting bluesy (fill on 2nd ending). The second melody section has three guitar parts. The melody itself opens up via notes of longer duration (note the rhythmic motif). A busier motif occurs in the second guitar part using a four-note arpeggio played using combined staccato (P.M.) and legato notes. Hold each chord form for two bars. Guitar III is Nashville-strung and comes across as very pianistic using a sparse motif that is almost the opposite of the melody's.

This melody section ends with a long sustained note with feedback and a backwards power chord. The measure of rest that starts the first chorus of the guitar solo gives way to an amazing line built from the E natural minor scale utilizing many hammers and pull-offs. The entire solo shows how far the natural minor scale can go as a tool for improvisation. Joe's phrasings throughout utilize grace notes (using hammers and slides,) bends, artificial harmonics, spaces between phrases, a wide range of dynamics, and impeccable timing. The second chorus continues to mix bluesy lines with natural minor scale lines ending with an inventive minor scale sequence. The third chorus starts with a rapid fire six-note ostinato that lasts for two measures before turning into a sequenced scale line and ending with a screaming artificial harmonic. More mixing of scale-wise and blues lines finish this chorus and the next. The solo finishes with a two-bar tag. After the repeated melodies, the Coda's guitar solo brings the mood way down using a lot of space, bluesy phrasing, and great dynamics. Notice how quiet this whole solo is played as well as its subtle re-working of many "Hendrixisms". It's interesting that Joe chose to end the album on this note. The fact that so much emotion can be put into phrases played so quietly certainly attests to the power of dynamics in music.



# SURFING WITH THE ALIEN

Music by Joe Satriani



Moderately fast Surf beat ♩ = 171

Intro (Crowd noise & jet plane sample) Gtr. I

Fade in (approx. 11 sec.)

G5 Rhy. Fig. 1

N.C. C C6

P.M. P.M.

C7 C6 C5 C6 C5 Bb5 1/2 G5

sl. P.M. P.M.

N.C. C C6 C7 C6 C5 G5 Bb5 1/4 G5 (end Rhy. Fig. 1)

\*Gtr. II

1/4 1/4

\*w/Wah wah

Gtr. II

sl. N.C. 1/2 C 1/4 1/2 Bb5 A5 G5

sl. 1/4 1/2

Gtr. I Rhy. Fig. 2

P.M. P.M. P.M.



Musical score system 1 (top two systems). The first system includes a treble clef staff with notes and slurs, and a bass staff with fret numbers. Chords and techniques are labeled: *sl.*,  $\frac{1}{2}$ , N.C.,  $\frac{1}{4}$ ,  $\frac{1}{2}$ , C, C6, C5, C7,  $\frac{1}{4}$ , C, G5,  $\frac{1}{2}$ , B $\flat$ 5, A.H. (15ma), G5, C5, G5, B $\flat$ 5, G5. The second system continues the bass staff with fret numbers and includes a treble staff with notes and slurs. Chords and techniques are labeled: *sl.*,  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{2}$ , *sl.*,  $\frac{1}{4}$ ,  $\frac{1}{2}$  A.H., *sl.*, A.H. pitch: D,  $\frac{1}{4}$ ,  $\frac{1}{4}$ , (end Rhy. Fig. 2), P.M., *sl.*.

w/Rhy. Fig. 2 (1st 7 bars only)

Musical score system 2 (top two systems). The first system includes a treble clef staff with notes and slurs, and a bass staff with fret numbers. Chords and techniques are labeled: *sl.*, A.H. (8va), N.C., A.H. (15ma),  $\frac{1}{2}$ , C, *sl.*, semi-harm., A.H. (15ma),  $\frac{1}{4}$ ,  $\frac{1}{2}$ , B $\flat$ 5, A5, G5, *sl.*. The second system continues the bass staff with fret numbers and includes a treble staff with notes and slurs. Chords and techniques are labeled: *sl.*, A.H.,  $\frac{1}{2}$ , *sl.*, A.H.  $\frac{1}{4}$ ,  $\frac{1}{2}$ , *sl.*, *sl.*, *sl.*.

Musical score system 3 (top two systems). The first system includes a treble clef staff with notes and slurs, and a bass staff with fret numbers. Chords and techniques are labeled:  $\frac{1}{2}$ , N.C.,  $\frac{1}{2}$ , C, C6, C5, C7, C5, C, G5,  $\frac{1}{4}$ , B $\flat$ 5, G5, C5, G5, B $\flat$ 5, G5, *sl.*, E5. The second system continues the bass staff with fret numbers and includes a treble staff with notes and slurs. Chords and techniques are labeled:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{4}$ , *sl.*, *sl.*.

Musical score system 4 (top two systems). The first system includes a treble clef staff with notes and slurs, and a bass staff with fret numbers. Chords and techniques are labeled: Rhy. Fill 1, C5, G5, B $\flat$ 5,  $\frac{1}{4}$ , G5, E5. The second system continues the bass staff with fret numbers and includes a treble staff with notes and slurs. Chords and techniques are labeled:  $\frac{1}{4}$ .



**Gtr. II**

1/4 Full A.H. (15ma) C5 1/2 A.H. (15ma) 1/2

semi-harm. 1/4 Full A.H. 1/2 A.H. 1/2

A.H. pitch: B P A.H. pitch: C#

**Gtr. I** Rhy. Fig. 3

P.M. P.M.

C A.H. (15ma) A.H. (15ma) G5 Full D5 D trem. bar

A.H. A.H. semi-harm. Full

A.H. pitches: E $\sharp$  E $\sharp$  sl. P P H

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C/D D A.H. (15ma) E5 A.H. (8va) 1/4 Full 1/4 C5 A.H. (8va) 1/2

rake trem. bar A.H. 2 1/2 \*1 sl. A.H. 1/4 Full 1/4 P grad. bend A.H. 1/2

\*Depress bar before striking note. A.H. pitches: D E $\sharp$  E $\sharp$  E $\sharp$

1/2 P.M. sl. P.M. sl.



The musical score is a detailed arrangement for guitar, spanning multiple systems. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes standard musical notation with notes, rests, and accidentals, as well as fret numbers written below the staff. Various performance instructions are provided, such as "trem. bar" (tremolo bar), "Fdbk. trem. bar" (feedback tremolo bar), "Jet plane sample", "Wah off (trills)", "Tap w/edge of pick.", and "Loco". The score also includes dynamic markings like "P.M." (piano) and "Full". Chord names and specific fret numbers are indicated, such as "D5 (type 2)", "C#5 (type 2)", "B", "C#", "D", "D5", "C#5", and "C#5 (type 2)". The score is divided into sections by double bar lines, and some sections are marked with "Cont. in slashes". The overall style is that of a professional guitar method book or a complex musical score for a specific piece of music.























N.C.  
8va-

C C6 C7 C6 C5 C6 C5

TP TP T TP TP TP TP TP TP TP TP TP TP TP TP H TP H T<sup>sl</sup>

loco

6 6 6 6 6 6 3

TP TP T TP TP TP TP TP TP TP TP TP TP TP H TP H T<sup>sl</sup>

10 13 10 13 10 13 13 10 12 8 12 8 12 8 12 8 12 8 13 6 10 6 10 6 10 6 10 6 8 3 5 8 5 7 8 (17)

A.H.  
itches: Eb

C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

(15ma) A.H. Full Full Full Full sl. Full \*1½ Full 1/4

(5) 6 5 6 5 6 5 6 3 3 sl. Full \*1½ Full 1/4

E♭

\*Bend both stgs.

N.C. C C6 C7 C6 C5 C6 C5 Bb5 A5 G5

8va-----

Full Full Full Full Full Full Full

P sl. loco 2 H

15 18 15 10 15 18 15 18 15 18 15 (18) 10 10 (18) 0 17

trem. bar

[illegible]



\*Depress bar fully before striking note. †Tapped harmonic.  
 before striking note. \*\*Pull bar up.

sl. sl. N.C. 1/2 Full 1/2 Full C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5 sl. A.H. (15ma) P.M. P.M.

sl. sl. P.M. 1/2 Full 1/2 Full P.M. 1/2 Full A.H. P.M. P.M.

7 6 10 6 7 3 5 3 5 5 3 5 5 (0) 5 6 6 5 3 3 3 5 3 5 5 3 3 3 5 3 5 3 5 5 5 5 5 6 5 7

N.C. C C6 C7 C6 C5 G5 B $\flat$ 5 G5 C5 G5 B $\flat$ 5 G5 Harm. (15ma)

P.M. P.M. P.M. P.M. A.H. (15ma) Harm.

*sl.* *P* *sl.* *P* *sl.* *P* *sl.* *P* *sl.* *P* *sl.* *P*

A.H. (15ma) Harm.

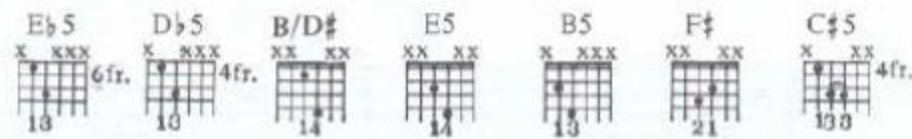
A.H. pitches: B D

N.C. C C6 C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5  
 Harm. (8va)  
 trem. bar  
 sl.  
 Fade out  
 12 12 12 5 5 5 5 5 (5) (5)  
 (6) 6 6  
 sl.



# ICE 9

Music by Joe Satriani



Intro Moderate Rock ♩ = 112 w/Fill 1 (2nd time only) Rhy. Fig. 1 (end Rhy. Fig. 1)

Gtr. I E5 F♯ C♯5 E5 F♯ C♯5 2 E5 F♯

*f* P.M. P.M.-----

2

4 3 (3) 6 6 4 4 4 4 4 4 4 4 7 4 (7) 4 4 4 4 4 4 2 4

w/Rhy. Fig. 1 (2 times) Full A.H. (8va) 1/2 w/Fill 1 E5 F♯ C♯5 E5 F♯

*ff* Full P A.H. 1/2 *sl.*

11 9 11 (11) 9 11 11 (11) 9 11 11 (11) 9

*sl.*

C♯5 Full P 1/2 w/Fill 1 E5 F♯ C♯5 E5 F♯

Full P 1/2 *sl.*

11 9 11 (11) 9 11 11 (11) 9 11 11 (11) 9

*sl.*

w/Fill 2 (4 times) & Rhy. Fig. 1 C♯5 Full E5 F♯ C♯5 E5 F♯

semi-harm. P Full A.H. (8va) *sl.*

4 2 4 2 4 4 2 4 2 4 (4) *sl.*

P *sl.*

Fill 1 Gtr. II V V (upstroke) (clean tone w/chorus)

6 0 7 7 9 9 (9) 9

Fill 2 Gtr. II V V

9 9 9 9 0 0 12 12 9 11 7 7 9 9 9 9 9 9 11 11 11 11



w/Rhy. Fill 1

(Three gtrs.) pitch: A.H. P  
 G#5 Riff A  
 all notes vib.  
 Full  
 1/4  
 1/4  
 C#5  
 A5  
 P  
 Full  
 D#5  
 A5  
 trem. bar

12 14 14 12 13  
 4 6 6 4 6  
 2 4 4 2 4  
 4 4 4 4 4

12 14 15  
 5 7 8  
 2 4 5  
 4 4 5

Rhy. Fig. 2  
Gtr. I

Gtr. I

P.M. .... 4 *sim.* (cont. P.M. for 6 bars)

The musical score for "The End" by The Police is presented in a standard musical notation format. The guitar part is written on a six-line staff with a key signature of one sharp (F#) and a time signature of 4/4. The bass part is written on a five-line staff with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures by vertical bar lines. The guitar part includes various musical notations such as slurs, ties, and dynamic markings like "Full" and "sl. bend". The bass part includes fret numbers and some specific notes. The score is divided into sections by vertical bar lines, with some sections labeled "To Coda" and "Full". The score is divided into measures by vertical bar lines. The guitar part includes various musical notations such as slurs, ties, and dynamic markings like "Full" and "sl. bend". The bass part includes fret numbers and some specific notes. The score is divided into sections by vertical bar lines, with some sections labeled "To Coda" and "Full".

(end Rhy. Fig. 2)

The musical score for 'The Song of the Lark' is presented on two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes, with some measures marked with a 'V' below the staff. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line of eighth and sixteenth notes, with some measures marked with a 'V' below the staff. The score is divided into four measures by vertical bar lines. The first measure of the upper staff has a wavy line below it. The second measure of the upper staff has a wavy line below it. The third measure of the upper staff has a wavy line below it. The fourth measure of the upper staff has a wavy line below it. The score is labeled 'P.M.:-----4' at the end.

Rhy. Fill 1

Gtr. I

P.M. -----|

1/4

4 4 4 6 4 6 5 4 7 4 7



C#5

④ 4fr. 6fr.

G<sub>2</sub> Ab

[illegible]

④ 4 fr.      ⑤ 6 fr.

G<sub>b</sub>

E6

E65

D♭5 E♭5

Musical score for "The Swan" by Maurice Strakosky. The score is written for a single melodic line on a treble clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Allegretto". The score includes a "diva" section and a "P" section. The melodic line is characterized by slurs, ties, and fingerings. The "diva" section is marked with a "diva" symbol. The "P" section is marked with a "P" symbol. The score includes a "diva" section and a "P" section.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The melody and bass line are connected by a slur. The system ends with a double bar line. The notation is in a standard musical font.



G<sub>b</sub>      E<sub>b</sub>

E65

D<sub>5</sub>5      E<sub>b</sub>5

P P sl. H H P P sl.  
w/Rhy. Fig. 3 (1st bar only)

The musical score for "Rock On" by The Who is presented in two systems. The first system shows the guitar and bass parts. The guitar part is in treble clef, and the bass part is in bass clef. The key signature is one flat (Bb), and the time signature is 4/4. The guitar part includes a solo section with a key signature change to B/D# and E5. The bass part includes a solo section with a key signature change to B/D# and E5. The score includes various performance instructions such as "Full", "A.H.", "sl.", "pick sl.", "trem. bar", "Bend & pull bar up simultaneously, then release both gradually.", "Pull bar up.", "Depress as far as possible", "Gtr. IV (w/Wah wah)", "P.M.", "loco", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

\*Bend & pull bar up simultaneously, then release both gradually.

Rhy.  $\textcircled{A}$  open  $\textcircled{B}$  2 fr.  
D B  
Fig. 4

(end Rhy. Fig. 4)

Guitar solo II

A.H. Full

w/Rhy, Fig. 4 (2 times)

Musical score for guitar solo, measures 19-28. The notation includes standard musical symbols (treble clef, key signature of two sharps) and specific guitar techniques such as tremolos, bends, and slides. Fingering numbers are provided for many notes.

- Measures 19-22:** Tremolo patterns with bends. Measure 19 has a tremolo bar hold bend. Measures 20-22 have tremolo bars and bends. Fingering: 19 (19), 20 (20), 21 (21).
- Measure 23:** Pick slide (pick sl.) from measure 22 to 23. Fingering: 10.
- Measures 24-26:** Full power chords (Full P). Measure 24 has a full power chord. Measure 25 has a full power chord. Measure 26 has a full power chord. Fingering: 10, 7, 10, 7, 10, 7.
- Measures 27-28:** Slurs over groups of notes. Measure 27 has a slur over three notes. Measure 28 has a slur over four notes. Fingering: 10, 7, 9, 10, 9, 7, 9, 7, 6, 4.

\*Bend G# w/2nd fin., catching E under it; E is bent approx. 1 whole step.

w/Rhy. Fig. 4 (1st bar only)

**Fig. 4 (1st bar only)**

Send G# w/2nd fin., catching E under it; E is bent approx. 1 whole step.

(5) open A B5

H P P p p H P P

6 7 6 4 7 6 4 6 (6) 4 7 6 (6) (6)

P P H P P

sl.

1/2

w/Rhy. Fig. 4 (1st bar only)

(4) open D (5) 2fr. B B5

(5) open A B5

A B5

E5 F#

sl.

\*1 \*2

\*1/2 \*1 \*1 \*1 1/2 \*2

grad. release trem. bar

\*1/2 \*1 \*1 \*1 1/2 \*2

19 (19) (19)

1 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

\*Pull bar up.

loco

\*Pull bar up.



Guitar solo III (Backwards gtr.)

w/Rhy. Fill 3

\*\*Slide pick down stg. over bridge pickup. †Depress bar while gradually sliding up (or release while sliding down), approximately maintaining solitary pitch; press hard while sliding to make fret sound as loud as possible. (Joe calls this the "lizard down the throat" sound).

press hard while sliding to make fret sound as loud as possible. (Joe calls this the "lizard down the throat" sound).

Coda

w/Rhy. Fig. 2<sup>†</sup> & Riff A (both till fade)

G#5 F#5 C#5 A5 D#5

Full trem. bar

P.M. > reverse rake

10 10 3 3

11 11 9 9 11 9 11 9 11

†Rhy. Fill 3 replaces last bar of Rhy. Fig. 2 from this point till fade.

The image shows a musical score for the song "The Highway" by Jimi Hendrix. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in standard notation with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The bass staff is in standard notation with a key signature of one sharp (F#) and a 12/8 time signature. The score is divided into measures by vertical bar lines. The guitar staff includes various musical notations such as triplets, slurs, and dynamic markings like "sl." (sustained) and "Full". The bass staff includes fret numbers (e.g., 11, 10, 9, 12) and dynamic markings like "sl." and "Full". The score is labeled with "A5" and "G#5" at the top, indicating the guitar's tuning. The bass staff has a note "\*\*\*Bend both notes w/3rd finger." written below it. The score is for a guitar and bass duo, with the guitar part being more melodic and the bass part providing a rhythmic foundation.

Rhy. Fill 3



28



## CRUSHING DAY

Music by Joe Satriani

Moderately uptempo Rock ♩ = 168

## Intro

Gtr. I

C5  
Rhy. Fig. 1

The musical score for "Rhythm" by John Cage is presented in a multi-staff format. The top staff is a grand staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains a piano (p) dynamic marking and a series of notes, with a "P.M." marking below. The second measure contains a "P.M." marking below. Below the grand staff are three staves labeled T, A, and B, representing three voices. These staves contain rhythmic notation, including notes and rests, with a "P.M." marking below. The score is marked with a double bar line and a repeat sign (two dots) at the end of the first measure.

Gtr. I - C5  
 Rhy.  
 Fig. 2

Gtr. II

D5

P.M. (Palm Mute)

sl. (slide)

12 13 14 (14) (14)

\*Play root note only.

A.H.

w/Rhy. Fig. 2 (2 times)

C5

A.H.

sl.

D5

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Depress bar as far as possible

12 13 19 16 14 12 11

\*Pull bar up.

-----C5

-----D5

-----sl

-----sl

(11) 7 12 13 10-16 14 14 15 17 15







Gm ⑤6fr. E<sub>b</sub> E<sub>b</sub> F F \* \* ⑤10fr. G  
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.  
 (doubled by Gtr. III)  
 13-15 (15) 15 18 16 15 17 (17) 17 (17) (17) 14 15 17 17

Gtr. I-Em \*...  
Rhy.  
Fig. 4

C C D Dsus4 D Dsus2 E

8va P.M. Full P.M. sl.

\*loco (Both notes vib.)

Gtr. III

Full

sl.

1/2 1/2

Gtr. II

Full

sl.

1/2 1/2

17 10 22 (22) 20 19 19 17 17 10 10 9 9 7 7 9 9

\*Gtr. II sounds as written;  
Gtr. III sounds one octave higher than written.

w/Riff A  
Em C C D Dsus4 D To Coda Dsus2 D (end Rhy. Fig. 4)

sl. P.M. P.M. P.M.

Full

Full

17 19 22 22 20 19 19 17 17 (17) 15 17 15

7 9 9 7 10 9 9 7 7 (7) 5 7 5

sl. sl. sl.

Riff A

Gtr. V

Gtr. IV

8va-

Full 1/2

loco

sl.

(Both notes vib.)

sl.

sl.

17 19 17 15 19 19 17 17 (17) (17) 15 17 15

19 19 17 17 (17) (17) 15 17 15

sl.







[illegible]



w/Rhy. Fig. 5 (2 times)

Gtr. II

G7sus4 1/4 Gm7 G7sus4 A.H. (8va) 1/4 Gm7 1/4 Dm7 D7sus4 A.H. (8va) 1/4 Dm7 D7sus4 1/4 Gm7

A.H. 1/4 A.H. 1/4 A.H. 1/4 semi-harm. 1/4

A.H. pitch: A A

G7sus4 1/4 Gm7 G7sus4 Gm7 Dm7 D7sus4 A.H. (8va) 1/4 Dm7 1/4 D7sus4 A.H. (8va) 1/4 A.H. Full

A.H. 1/4 A.H. 1/4 A.H. Full

A.H. pitch: A A

Rhy. Fig. VI G7sus4 G ③3fr. P.M. 8va loco sl. H P P 3 8va

rake P sl. rake P rake P 3 H sl. H P P

15 12 12 10 15 10 8 12 10 14 12 10 15 10 0 2 3 5 3 0 15 10 8 12 10 14 12 10 15 10

D7sus4 ④open D P.M. Dm7 ④open D P.M. Dm7 ④open D P.M. (end Rhy. Fig. 6) Gm7

8va sl. P P P P H H H H P loco

sl. P P P H H H H P

20 17 16 19 17 14 15 12 13 12 13 15 12 14 15 12 14 15 13 15 17 13 17 13 15

P P P H H H H

w/Rhy. Fig. 6 (4 times)

G7sus4 8va loco sl. H P P 3 8va Dm7

rake P sl. rake P rake P 3 H sl. H P P

0 14 12 10 15 10 8 10 10 10 15 10 0 2 3 5 3 0 15 10 8 12 10 14 12 10 15 10

H sl. H P P



[illegible]

Gm7 Dm7 D7sus4 Dm7 Gm7  
 8va-  
  


[illegible][illegible]



[illegible]

w/Rhy. Fig. 7 (1st 7 bars only)

E $\flat$ 5 E $\flat$ 6 E $\flat$ 5

Sva-----



[illegible]

C(5) 8va

C5

Full

loco

sl. sl.

trem. bar (as above)

trem. bar (as above)

(15) (15) 13 (13) (13) (13) 12

C(b5) *sl.* *(15ma)* C5 N.C. A.H. w/Rhy. Fig. 2 C5 *sl.* *sl.* *sl.*

*trem. bar (as above)* *rake* *trem. bar* *grad. descent*

*sl.* A.H. *sl.* *sl.* *sl.*

11 (11) (11) 11 (11) 5-12 13 15-16

musical notation for the second system, including a treble clef, key signature of one flat, and various musical symbols like tremolos and rests. The bottom staff shows fret numbers: 14, 0, 10-12, 13, 19-16, 14, and 12.

Handwritten musical score for the 'Tremolo' section of 'The Swan' by Camille Saint-Saëns. The score is in 3/4 time and features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff. The first measure is marked 'C5' and the second measure is marked 'D5'. The melody consists of a series of eighth notes, with some measures containing a 'trem. bar' (tremolo bar) and a 'Vibrate bar slowly & depress simultaneously' instruction. The score ends with a double bar line and a repeat sign.



The musical score for guitar consists of two staves. The top staff is a standard musical notation in G major, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the time signature is 4/4. The piece is for two guitars, labeled 'Gtr. I' and 'Gtr. II'. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'Full'. The bottom staff is a fretboard diagram showing the fret numbers for the two guitars. It is divided into four measures, each corresponding to a measure in the musical notation above. The fret numbers are: Measure 1: 17, 15, 15, 15; Measure 2: 18, 16, 15; Measure 3: 17, 17, 17, 17; Measure 4: 17, 14, 15, 17, 15, 17.

Gm *Sva* Eb F  
 (Both notes vib.)  
 15 17 17 15 13 16 16 (16) (16)  
 (15) 15 18 18 16 17 17 (17) (17)

D <sup>#</sup>... E <sup>7fr.</sup>  
 w/Rhy. Fig. 4 (till fade)  
 Coda *Sva* *P.M.* *Em* *Full* *C* *Dsus4* *D*  
*loco* *loco* *(Both notes vib.)* *sl.* *Full* *sl.* *sl.*  
 (17) 19 (19) 22 22 20 19 19 17 17  
 (7) 17 9 (9) 7 10 9 9 7 7  
 7

*Repeat and fade*

**Riff C**

**Gtr. V**

8va

Full 1/2

sl.

8

**Gtr. IV**

Full 1/2

17 19 15 19 17 19 17 17

(17)

sl.



# ALWAYS WITH ME, ALWAYS WITH YOU

Music by Joe Satriani

Bmadd9    E    F#sus4    F#    B5

Moderate ♩ = 148

Intro (Synth perc.) 4    Rhy. Fig. 1 Badd4    Gtr. I    Emaj7/6    F#sus4    Play 3 times

*mf* P.M. (throughout Rhy. Fig. 1) (clean tone)

\*T = Thumb (notes in parenth. played very lightly).

F#sus4/G#    Emaj7/6    F#sus4    F#    (end Rhy. Fig. 1)  
 (4)    (0)    T    T

w/Rhy. Fig. 1 Badd4 Gtr. II    Emaj7/6    F#sus4 (A.H. 8va)    Badd4  
 (Distorted tone & echo device)    sl.    sl.    A.H.    sl.    (6)

Emaj7/6    F#sus4    Badd4  
 sl.    sl.    sl.    P.M.    semi-harm.    P.M.

Emaj7/6    F#sus4    F#sus4/G#    Emaj7/6    F#sus4    F#  
 sl.    sl.    P.M.    slight vib.    sl.    p    sl.    sl.    sl.



w/Rhy. Fig. 1

Badd4

Emaj7/6

F#sus4

Badd4

8va

Emaj7/6

F#sus4

Badd9

8va

Emaj7/6

F#sus4

F#sus4/G#

8va

Emaj7/6

F#sus4

F#

\*Gtr. III-Bmadd9

Rhy.

Fig. 2A

Gtr. II

\*\*Fade harm. in and out w/volume control.

Gtr. I - Rhy. Fig. 2

(end Rhy. Fig. 2)

\*Gtr. III tuned to "Nashville tuning;" ⑥ - ③ stgs. are tuned one octave higher than normal.



w/Rhy. Fig. 2 & 2A (both 2 times)

**Bmadd9**  
*loco*

**Emadd9**

**F#7sus4**

**Bmadd9**

**Em add9**

**F#sus4**

**Gadd9**

**Emadd9**

**F#7sus4**

**F#7**

*trem. bar*

*let ring (throughout)*

**\*Gtr. IV**

**\*Gtr. I**  
P.M. (throughout)

\*Two guitars. Upstemmed part is played on "Nashville" tuned electric; fingerings shown here are for guitar in standard tuning. See Riff A for fingerings and positions used in "Nashville" tuning.

**Riff A Gtr. III ("Nashville" tuned)**

*let ring*



Gadd9      1/2      Emadd9      1/2      F#7sus4

14      12      14      (14)      12      *mp*

3      5      12      14      7      12      5      0      2      4      11      0      11      9      2      4      12      9      12      9      12      9      12      4      2      4

F#7      *sl.*      *sl.*      *sl.*      w/Rhy. Fig. 1      Gtr. II      Badd4      *Sva*      *mf*

11      9      (9)      7      0      11      12      12      14

Gtr. IV

2      4      11      11      11      11      2      2      0      4      (4)      (2)      0      4      (4)

Gtr. II      Emaj7/6      *Sva*      *H*      F#sus4      Badd4      *loco*      *sl.*      *sl.*

14      16      14      12      11      12      9      (9)      9      7      9      11

Emaj/6      1/2      *p*      F#sus4      Badd4      *sl.*      *sl.*      *sl.*      *sl.*

11      (11)      9      9      7      11      11      12      11      11

*slight vib.*      P.M.      P.M.



Emaj7/6

F#sus4  
A.H.  
(15ma)

F#sus4/G#

Emaj7/6

sl.

sl.

A.H.

sl.

P

12-14

14-16

14

(14)

11

12

14

16

14

17

F#sus4

sl.

F#

sl.

w/Rhy. Fig. 1  
Badd4

sl.

\*(T) P TPH TPH TPH TPH TP H

sl.

16

14

12

\*(T) P TPH TPH TPH TPH TPH

12 11 12 0 9 12 0 7 12 0 9 12 0

\*Silent tap/pulloff;  
B is not sounded.

Emaj7/6

F#sus4

Badd4

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

5 12 0 7 12 0 9 12 0 7 12 0 5 12 0 7 12 0 7 12 0 7 12 0 11 12 0 11 12 0 9 12 0 7 12 0

Emaj7/6

F#sus4

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

9 12 0 7 12 0 5 12 0 7 12 0 9 12 0 7 12 0 5 12 0 4 12 0 2 12 0 2 12 0 2 12 0 2 12 0

Badd4

Emaj7/6

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

11 12 0 11 12 0 9 12 0 7 12 0 9 12 0 7 12 0 5 12 0 7 12 0 9 12 0 7 12 0 5 12 0 4 12 0

F#7

F#sus4/G#

Emaj7/6

F#7sus4

TPH TPH TPH TP

sl.

sl.

sl.

sl.

sl.

1/4

1/4

5 12 0 5 12 0 5 12 0 5 12 0

9

8

7 9 12

6 8 11

12 14

11 13

12 14

11 13

12

9

(12)

(9)

trem. bar



B(add9)  
8va- - -

Full

w/Rny. Fig. 1

B5

Emaj7/6

F#sus4

Badd4

sl.

P

(4)

x

4 5

5-7

7-9

7

(7)

5

4

5

2

(2)

(2)

4

6-8

Rhy. Fill 1

B

E

F#

(clean tone w/chorus)  
let ring

11	12	11	11	11	11
12	11	13	13	11	11
11	11	13	14		



[illegible]

w/Rhy. Fill 2

Badd4

semi-harm.-----4

[illegible]

Rhy. Fill 2

The musical notation for Rhythm Fill 2 consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of eighth-note patterns: a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; a quarter rest; a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; a quarter rest; a quarter rest; and a quarter rest. The bottom staff is in bass clef and contains a sequence of eighth-note patterns: eighth notes G2, A2, B2, C3, D3, E3, F#3, G3; eighth notes G2, A2, B2, C3, D3, E3, F#3, G3; eighth notes G2, A2, B2, C3, D3, E3, F#3, G3; a quarter rest; eighth notes G2, A2, B2, C3, D3, E3, F#3, G3; eighth notes G2, A2, B2, C3, D3, E3, F#3, G3; a quarter rest; and a quarter rest. Fingerings are indicated by numbers 1-5 and (7) below the notes. The notation includes repeat signs (slashes with dots) and a final double bar line.



## HILL OF THE SKULL

Music by Joe Satriani

E5 G5 Cmaj7 D5 A5 B5 B F5 F#5 E5 (type 2)  
 11 134 132 133 134 4 11 431 134 134 1134  
 C5 G/B E5 (type 3) E7/G# B5 II F E5 (type 4) E  
 134 143 114 3 142 134 10421 134 201

Slow Rock ♩ = 63  
 \*\*Gtr. III E5 G5 Cmaj7 D5 A5 G5  
 8va  
 \*Gtr. I  
 Gtr. II trem. bar vibs (both gtrs.)  
 loco mf  
 T 17 19 19 20 17 17 19 15 19 17  
 A 2 4 4 5 2 2 4 5 4 2  
 B 2

\*Gtr. I sounds one octave higher than written;  
 Gtr. II sounds as written.  
 \*\*Vocoder & bass arr. for gtr.

B5 B E5 G5 Cmaj7 F5 F#5 A5  
 8va  
 sl. sl. sl. sl. trem. bar sl. sl. don't pick  
 sl. 19 17 19 19 20 17 (17) (17) 18 17 10 20  
 4 2 4 5 2 (2) (2) 3 4 2 4 5  
 sl. sl. sl. sl. sl.

B5 B A5 G5 F5 E5 (type 2) D5  
 8va  
 Full sl. Full trem. bar sl. sl. sl. sl.  
 19 (19) 19 22 17 (17) (17) 15 16 19 14 17 15 14  
 4 (4) 4 4 9 7 (7) (7) 5 5 9 4 7 5 4  
 sl. sl. sl. sl.

C G/B A5 B5 B E5 (type 3) E7/G#  
 8va  
 Full 1/2 Full Full Full Full  
 sl. sl. sl. sl. sl. sl. Full Full  
 17 22 22 22 20 20  
 7 7 6 7 7 5  
 sl. sl.



C5 D5 E5 (type 4) D5 C5 B5<sup>II</sup> Free time

8va

2½

sl.

\*trem. bar

2½

sl.

\*\*trem. bar

Full

2

Full

2

Full

2

\*trem. bar

2½

2½

2½

17 (17) (17) 17-19 17 (17) 22 17 17 (17) 22 19 17

2 (2) (2) 2-4 2 (2) 2 9 7 (7) 7 9 7

\*Both gtrs. sl. \*\*Gtr. II only

2½

(w/Additional overdubbed gtrs., creating similar effects)

(w/Additional overdubbed gtrs., creating similar effects)

Gtrs. IV & V produce trem. bar effects.

Harm. (15ma) 1 2½ 7

Harm. (15ma) 1½ 7

Harm. (15ma) 2½ 1½

Harm. (15ma) 1 3½ 1½

Fade out

Gtr. IV (15ma)

rake

Harm.

trem. bar

hold bar down & vib.

hold bar down

step, then depress

2 4

2 24 (24) 3 4 (4)

Gtr. V

Harm. (15ma) 2 2½

trem. bar (pull up)

Harm.

2

Harm. (15ma) 1

Harm. (15ma) 4 1

Harm. 1

Harm. 4 1

0 (0)

\*hold bar down & vib.



# SATCH BOOGIE

Music by Joe Satriani

Uptempo shuffle  $\text{♩} = 224$   
 Triplet feel (Drums)  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 A5 C5 3fr.  
 N.C.

Let ring - - 4

2 (2) 0 2 4 0 0

0 3 0 5 0 3 5 5 0 3 0 4 5 2 0

P P P H P P

Let ring

3 0 3 5 0 3 0 5 0 3 2 3 5 0 4 (4) 0 5 0 7 0 5 4 5 (0) 7 0 3 0 2

P P P P P P P P P P P

trem. bar

13 12 11 10 9 8 7 (7) 2 (2) 0 2 0 5 0

12 11 10 9 8 7 6 (6) 0 3 0 5 0 3 5 5 0 3 0 4 5

14 13 12 11 10 9 8 (8) 0 3 0 5 0 3 5 H 5 0 3 0

P P P P H P P P P P

3 H sl. sl. P P P P P H

9 7 10 8 7 9 8 7 9 8 7 9 8 7 2 (2) 0

H 0 (0) 0 0 3 0 5 0 3 5 P P P P

2nd time to Coda

Let ring - - 4

2 4 0 0 3 0 3 5 (5) (5) (5) 14 (14) (14) 5

4 5 2 0 P P P P P P P

trem. bar

sl. trem. bar

Harm. (15ma) 5

Harm. 5

\*4

\*Pull bar up.



☐

\*This is considered part of P  
Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.

The musical score is for the song "The Girl on the Train" by Rachel Watson. It is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and has a capo on the 4th fret. The piano part is in the key of D major and has a capo on the 4th fret. The score is in 4/4 time. The guitar part includes a section labeled "N.C. (D7)" and a section labeled "A.H. (15ma) Full". The piano part includes a section labeled "P.M. (15ma) Full". The score includes various musical notations such as slurs, ties, and dynamic markings.















ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0 6 7 12 7 6 0 6 7 12 6 0 9 15 12 9 0 9 12 15 12 9 0 9 12 15 12 9 0 9

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

15 12 9 0 9 12 15 12 9 0 9 12 15 12 9 0 8 17 10 8 0 8 10 17 10 8 0 8 10 17 10 8 0 8 17 10 8 0 8 10 17 10 8 0 8 (9)

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

16 11 9 0 9 16 11 9 0 9 16 11 9 0 9 16 11 9 0 9 16 11 9 0 9 16 9 0 8 15 10 15 0 8 10 15 10 8 0 8 10 15 10 8 0 8

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

15 10 8 0 8 10 15 10 8 0 8 10 15 8 0 5 14 8 5 0 5 8 14 8 5 0 5 8 14 8 5 0 5 14 8 5 0 5 14 5 (5) 0 5 8 14 5 0 7

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

11 8 7 0 7 8 11 8 7 0 7 8 11 8 7 0 7 11 8 7 0 7 8 11 7 0 7 8 11 7 0 10 17 12 10 0 10 12 17 (12) 10 0 10 12 17 12 10 0 10

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н

17 12 10 0 10 12 17 12 10 0 10 12 17 10 0 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 11 16 12 11 0 11 12 16 12 11 0 10

ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н ТР Р Р Н Н







## CIRCLES

Music by Joe Satriani

E5      G5      A5      F5      C5      B7

O XXX      KOXXX      XXX 5fr.      XXX      X XX 3fr.      X

11      2      134      134      134      134

Moderately slow  $\text{♩} = 84$ 

Moderately slow 7/8 = 4

Intro (Synth perc.) (Drums) 2 N.C.

(approx. 2 sec.) \*w/echo mp (clean tone) P.M. P.M. P.M. P.M. P.M. P.M. sl. sl. sl. let ring P.M. - 4

\*Delay repeats:  $\text{J} = \text{J} \text{ J} \text{ J} \text{ J} \text{ J} \text{ J}$  sl. sl. sl.

P.M. P.M. P.M. P.M. P.M. P.M. sl. sl. sl. let ring P.M. - 4 P.M. P.M. P.M. P.M. P.M.

sl. sl. let ring P.M. - 4 P.M. P.M. P.M. P.M. P.M. P.M. sl. sl. let ring P.M. - 4

P.M. - 4 P.M. - 4 P.M. - 4 P.M. P.M. P.M. P.M. - 4 P.M. - 4

To Coda

P.M. P.M. P.M. P.M. P.M. P.M. sl. sl. sl. let ring P.M. - 4 P.M. P.M. P.M. P.M. P.M.



Musical score for "The Wind" by George Gershwin. The score is in treble and bass clefs, key of D major (one sharp). It features a melody with slurs, accents, and "let ring" markings. The bass line includes fingerings and a "Double time" section. The piece ends with a double bar line and repeat sign.

Gtr. II-  
 Rhy. Fig. 1

Gtr. I  
 Full P.M.

w/Wah wah  
 (distorted tone; echo off)  
 Full

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (7 times)

[illegible]

E5 <sup>(6) open</sup> E G5 A5 <sup>(6) open</sup> E <sup>(6) open</sup> E5 E5 <sup>(6) open</sup> E

*8va--*

14 0

E5 (5) open E GS A5 (6) open E5 (6) open E5 (5) open E

8va-----

6 6 7 6 3 5 3 3

H T P P T sl. sl. P P T sl. sl. sl. P P T sl. sl. P P T sl. sl. P P T sl. sl. P P P P T P H T P P P T P T P P pick sl.

12 15 18 15 12 18 17 18 15 12 18 17 18 15 12 18 17 18 15 12 18 17 19 17 15 12 19 15 17 19 17 15 12 19 17 19 15 12

(20)



A5 <sup>⑧ 5fr.</sup> A A5 <sup>⑧ 5fr.</sup> A (end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times) <sup>⑧ open</sup> E F5 C5 A5 <sup>⑥ 5fr.</sup> A A5 <sup>⑥ 5fr.</sup> A

rake rake rake rake H P P P P P H P P sl. sl. P Full sl.

\* 19 \* 15 \* 17 \* 15 15 12 13 12 10 13 10 12 10 13 10 12 10 10 13 12 10 10 13 12 10 8 8 (9)

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part, and the bottom system shows the bass part. The guitar part includes a melodic line with various techniques such as tapping, harmonics, and slurs. The bass part provides a rhythmic foundation with a mix of eighth and sixteenth notes. The score is annotated with various musical notations and performance instructions.

**Guitar Part:**

- Staff 1:** Melodic line with various techniques. Annotations include "loco", "1/2", "P", "H", "Full", "1/4", "trem. bar", "1/2", "\*A.H. T", "1/2", "P", "H", "sl", and "sl".
- Staff 2:** Fingering and rhythm notation. Annotations include "1/2", "P", "H", "P", "Full", "1/4", "trem. bar", "1/2", "\*A.H. T", "1/2", "P", "H", "sl", and "sl".

**Bass Part:**

- Staff 3:** Fingering and rhythm notation. Annotations include "1/2", "P", "H", "P", "Full", "1/4", "trem. bar", "1/2", "\*A.H. T", "1/2", "P", "H", "sl", and "sl".
- Staff 4:** Fingering and rhythm notation. Annotations include "1/2", "P", "H", "P", "Full", "1/4", "trem. bar", "1/2", "\*A.H. T", "1/2", "P", "H", "sl", and "sl".

**Annotations:**

- Open Harmonics:** (6) open, (6) 5fr., (6) 5fr., (6) open, (6) 5fr., (6) 5fr., (6) 5fr.
- Chords:** A5, E F5, C5, A5, A, A5, A, A5, E F5, C5, A5, A, A5, A.
- Techniques:** loco, trem. bar, \*A.H. T, sl.
- Other:** 1/2, 1/4, 3, 5, 7, 8, 10, 12.

\*Tapped harmonics.



w/Rhy. Fig. 1 (3 times)

⑥ open E5 E G5 8va Full A5 E E5 E E5 E E5 E G5 A5 E E5 E E5 E ⑥ open E

⑥ open E5 E G5 1/2 A.H. (15ma) A5 E E5 E E5 E w/Rhy. Fig. 1 (1st bar only) ⑥ open E5 ⑥ open E5 ⑥ 7fr. B P.M. ...

A.H. pitches: E E Gtr. I B7(no 3rd) 8va Full trem. bar D7(no 3rd) 1/2 Full

Gtr. II P.M. ... 4 P.M. ... 4 P.M. ... 4 P.M. ... 4 P.M. ... 4 P.M. ... 4 P.M. ... 4

B7sus4 8va loco B7 1/2 Full D7(no 3rd) 1/2 (8va) 1/2 Cmaj9 3 Full

Rhy. Fig. 3 (end Rhy. Fig. 3)



w/Rhy. Fig. 3  
B7sus4 B7

A.H. (15ma) Full D7(no 3rd) 8va 1/2 Cmaj9

sl. (17) sl. 1/2 A.H. Full 1/2 trem. bar Full

B7 sl. loco Harm. (15ma) B B7 P.M. 5 2fr. B B7 P.M. 5 2fr. D.S. al Coda

trem. bar (grad descent) rake +3 1/2 6 1/2 4 4 4 4

(17) (17) sl. Harm. 2 (2) 12 4 5 0 4 (4)

Coda \*Pull bar up. sl. P sl.

P.M. sl. P.M. P.M. P.M. P.M. P.M.

9 7 7 9 9 7 10 7 9 7 7 9 9 7 10 7 9 7 7 9 7 10 7

7 0 5 5 10 9 7 7 0 5 5 10 9 7 7 0 5 5 10 9 7 7 0 5 5 10 9 7

sl. P sl. P sl. P

(Synth) (w/Ad lib synth perc. effects)

E5

P.M. P.M. P.M.

9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7

7 0 5 5 10 9 7 7 0 0 0 0 0 0 7 0 0 0 0 0 0 0 0 0 0 0 0

sl.

(Cont. congas) Woodblocks

(Cont. congas, woodblocks & tambourine for 5 bars)

cresc.

Synth

Tambourine mf

10 9 9 12 12

10 9 9 12 12

dim.

dim.

pp (Backwards synth note) cresc. ff

10 9 9 12 12 0

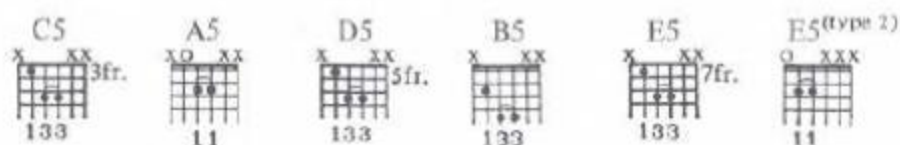
10 9 9 12 12 0

\*\*Cont. wind & wind chimes for approx. 10 sec.



## LORDS OF KARMA

Music by Joe Satriani



Moderately uptempo ♩ = 160

Intro A5(#11)

A5(#11)

\*Gtr. l-Rhy. Fig. 1

A13sus4

(end Rhy. Fig. 1)

\*Gtr. 1-Rhy. Fig. 1

(end Rhy. Fig. 1)

*mf* *let ring*

T  
A  
B

0 7 9 10 (11 10) 5 7 (5 7)

\*Elec. sitar arr. for gtr.

w/Rhy, Fig. 1 (2 times)

AS(11)

Gtr. II-Rhy. Fig. 2

A13sus4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the song, and the second system contains the next two measures. The melody is written on a single staff in G major (one sharp) and 2/4 time. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The lyrics are written below the melody. The first system ends with a double bar line, and the second system begins with a repeat sign.

[2, w/Rhy. Fig. 1 (2 times)]

A13sus4

A5(#11)

A13sus4

(end Rhy. Fig. 3)

(end Rhy. Fig. 2) (end Rhy. Fig. 3)

P.M.

0 3 5 0 4 5 0 4 0 3 0 3 5 0 3 0

w/Rhy. Figs. 1 &amp; 3 (both 4 times)

A5( #11)

Gtr. III

A13sus4

Gtr. III

11 9 9 11 11 12

10 8 8 10 10 12 10







Rhy. Fig. 6  $\text{E5}$   $\text{C5}$  (end Rhy. Fig. 6) w/Rhy. Fig. 6 (2 times)

Handwritten musical notation for Rhythm Figure 6. The guitar staff (top) shows a sequence of notes with slurs and accents, including  $\text{E5}$  and  $\text{C5}$ . The bass staff (bottom) shows corresponding fret numbers and rhythmic values. The notation includes slurs, accents, and specific fret numbers like 12, 7, 8, 15, and 11.

w/Fill 1  $\text{E5}$  (type 2)

Handwritten musical notation for Fill 1. The guitar staff (top) shows a sequence of notes with slurs and accents, including  $\text{E5}$  (type 2). The bass staff (bottom) shows corresponding fret numbers and rhythmic values. The notation includes slurs, accents, and specific fret numbers like 12, 9, and 10.

Gtr. IV

Handwritten musical notation for Gtr. IV. The guitar staff (top) shows a sequence of notes with slurs and accents. The bass staff (bottom) shows corresponding fret numbers and rhythmic values. The notation includes slurs, accents, and specific fret numbers like 0, 4, 5, 6, and 7.

w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 2  $\text{A5}(\sharp 11)$  Harm. (15ma)  $\text{A13sus4}$

Handwritten musical notation for Rhythm Figure 1 and 2. The guitar staff (top) shows a sequence of notes with slurs and accents, including  $\text{A5}(\sharp 11)$  and  $\text{A13sus4}$ . The bass staff (bottom) shows corresponding fret numbers and rhythmic values. The notation includes slurs, accents, and specific fret numbers like 0, 4, and 10.

$\text{A5}(\sharp 11)$  1 2  $\text{A13sus4}$  pick slides

Handwritten musical notation for  $\text{A5}(\sharp 11)$  and  $\text{A13sus4}$ . The guitar staff (top) shows a sequence of notes with slurs and accents, including  $\text{A5}(\sharp 11)$  and  $\text{A13sus4}$ . The bass staff (bottom) shows corresponding fret numbers and rhythmic values. The notation includes slurs, accents, and specific fret numbers like 4, 10, and 12.

Fill 1  $\text{8va}$  trem. bar

Handwritten musical notation for Fill 1. The guitar staff (top) shows a sequence of notes with slurs and accents, including  $\text{8va}$  and  $\text{trem. bar}$ . The bass staff (bottom) shows corresponding fret numbers and rhythmic values. The notation includes slurs, accents, and specific fret numbers like 12, 13, 14, and 15.



Guitar solo  
w/Rhy. Fig. 3 (7 times)

N.C.(A)



First system of musical notation, featuring a treble and bass staff. The notation includes various guitar techniques such as P (pick), H (hammer-on), and P (pull-off). Fingering numbers are provided below the notes.

Second system of musical notation, continuing the piece. It includes techniques like *loco*, *pick slides*, and *trem. bar*. Fingering numbers are provided below the notes.

Add Rhy. Fig. 1 (4 times)

Third system of musical notation, featuring A5(#11) and A13sus4 chords, *trem. bar*, and *pull bar up*. Fingering numbers are provided below the notes.

Fourth system of musical notation, featuring A5(#11) and A13sus4 chords, *rake*, and *Harm.* Fingering numbers are provided below the notes.

\*"Lizard down the throat" effect. Slide up string while depressing trem. bar, attempting to keep the same pitch.

Fifth system of musical notation, featuring A5(#11) and A13sus4 chords, *Full*, *loco*, and *trem. bar*. Fingering numbers are provided below the notes.

w/Rhy. Fig. 3 (1st 3 bars only)

Sixth system of musical notation, featuring A5(#11) and A13sus4 chords, *loco*, and *HPP*. Fingering numbers are provided below the notes.



w/Rhy. Fill 3

A.H. (8va) Gtr.I G7add4(13) A.H. (elec. sitar) A.H. Gtr.IV (synth) A.H. *mf* A.H. pitch: C#

Ab(#11)

Am(b13) Fmaj7/13 G7add4(13)

Bbmaj13b5 Am9 G13sus4

Fmaj7(13) E7 w/Rhy. Fig. 1 A5(#11)

A13sus4 A5(#11) A13sus4 D.S. al Coda

Fdbk. Fdbk. Fdbk. pitches: E D

Rhy. Fill 3



w/Rhy. Fig. 7(till fade, with substitute endings at the end of each 8 bar phrase)

1.3.5.

Rhy. Fig. 8

Rhy. Fill 4

Rhv. Fill 5



*MIDNIGHT*

Music by Joe Satriani

Moderately uptempo ♩ = 176

## Freely

Bm

Bm

G07

Bm

\* $\textcircled{T}$  = Fret hand tap.

T = Pick hand tap.

G07 T = Pick hand tap. F#m/G Bm Em F#7sus4(#5)

sim. sim. sim. sim.

rit. accel. cresc. poco rit.

14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12

11 14 11 14 11 14 11 12 12 12 12 9 12 9 12 9 12 9 12

10 10 10 10 9 9 9 9 7 7 7 7 9 9 9 9

\*\*Continue tapping pattern.

[illegible][illegible]

\*Tap each pair with two fingers from fret (T) or pick (P) hand.



B Em/B B Gm/D

\*sim.

16	16	16	16	16	16	17	17	17	17	17	17	16	16	16	16	16	16	20	20	20	20	20	20
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	7	7	7	7	7	7
16	16	16	16	16	16	17	17	17	17	17	17	16	16	16	16	16	16	20	20	20	20	20	20
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5

\*\*Continue new tapping pattern for 14 bars (including this bar).

D Gm/D D Am/E

19	19	19	19	19	19	20	20	20	20	20	20	19	19	19	19	19	19	17	17	17	17	17	17
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9
19	19	19	19	19	19	20	20	20	20	20	20	19	19	19	19	19	19	17	17	17	17	17	17
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7

Em Am/E Em Bm/F#

15	15	15	15	15	15	17	17	17	17	17	17	15	15	15	15	15	15	19	19	19	19	19	19
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	11	11	11	11	11	11
15	15	15	15	15	15	17	17	17	17	17	17	15	15	15	15	15	15	19	19	19	19	19	19
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9

F#7 (w/Synth flutes) Gmaj7

19	19	19	21	21	21	18	18	18	18	18	18	18	18	18	18	18	18	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
19	19	19	21	21	21	18	18	18	18	18	18	18	18	18	18	18	18	12	12	12	12	12	12
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	10	10	10	10	10	10

G°7 Gmaj7 G°7 F#7

\*sim.

14	14	14	14	14	14	15	15	15	15	15	15	17	17	17	17	17	17	11	11	11	11	11	11
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	9	9	9	9
14	14	14	14	14	14	15	15	15	15	15	15	17	17	17	17	17	17	11	11	11	11	11	11
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9

\*Continue preceding tapping pattern for 12 bars (including this bar).

Cmaj9 F#7 Em7(no 3rd) F#7

12	12	12	12	12	12	11	11	11	11	11	11	12	12	12	12	12	12	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	9	9	9	9	9	9
12	12	12	12	12	12	11	11	11	11	11	11	12	12	12	12	12	12	11	11	11	11	11	11
8	8	8	8	8	8	9	9	9	9	9	9	7	7	7	7	7	7	9	9	9	9	9	9



Gmaj7 F#7sus4(#5) F#7

*rit. poco a poco*

Freely Bm G°7 Em F#7 Em7(no 3rd)G°7 Bm

*dim. let ring mp accel. let ring*

\*Continue same pattern

G°7 Em F#7 Em7(no 3rd)G°7 Bm G°7 Em F#7

*let ring mf*

Em7(no 3rd)G°7 Bm G°7 Em F#7 Em7(no 3rd)G°7 Bm

*accel. let ring \*\**

\*\*Tap both notes w/pick hand.

E°/B B

*\*sim. \*sim.*

\*Continue same pattern.

E°/B B



# ECHO

Music by Joe Satriani

Moderate Rock ♩ = 140

Intro

Rhy. Fig. 1

\*Gtr. I  
N.C.(Em)

(Snare)

\*Clean tone w/chorus effect.

\*Standard tuned gtr. with distorted tone.



1. (Cmaj7#11) *sl.* *p* *H* *sl.* (D6) To Coda

P.M. trem. bar

2. w/Rhy. Fill 1 (Em) Harm. (Spa) Gtr. II *sl.* *sl.* Gtr. III *let ring* *loco* Harm.

*sl.* *sl.* \* Overdub.

Gtr. III Badd4/A 3 1/2 *f* trem. bar 1/2 Dadd4/C *sl.* trem. bar (grad. descent)

Gtr. I *mf* P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 *sim.* *sl.*

Gtr. II *mf* let ring throughout

Rhy. Fill 1

P.M. - - - - -











Guitar solo

w/Rhy. Fig. 1 (4 times)

N.C.(Em)

w/Fill 1

(D6) (Cmaj7#11)

w/Fill 2

(D6) (Em)

(D6)

Fill 1  
\*Gtr. II

let ring

\*\*"Nashville" tuned gtr.

Fill 2  
Gtr. II

reverse rake -- 4

\*G & lower F# sound one octave higher than written.



w/Fill 3  
(Cmaj7#11)

Full

Full

sl.

sl.

3

3

6

Full

semi-harm. Full

trem. bar

sl.

10

10

(10)

(10)

(10)

12

(12)

10

9

8

7

6

10

(10)

6

7

P

7

P

sl.

P

H

P

P

P

P

7

5

The musical score for 'The Rose Tree' is presented on two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes, with various articulations such as slurs, accents, and fingerings (e.g., 3, 6). A section labeled '(D6)' is indicated above the staff. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line is written in a series of eighth and sixteenth notes, with various articulations such as slurs, accents, and fingerings (e.g., 4, 5, 7, 5, 4, 5, 7, 5, 4, 7, 5, 4, 4, 5, 7, 5, 4, 7, 5, 3, 2). A section labeled '(Em)' is indicated above the staff. The score concludes with a double bar line and a 'P.M.' marking.

[illegible]

w/Fill 5

(D6)

A.H. Full (Cmaj7 #11)

A.H. (8va)

P H H P P H sl.

H P P sl.

P P

A.H.

Full

P

A.H.

sl.

7 4 5 7 5 4 5 7 9 5 7 9 7 5 4 7 5 4 7 5 5 (5) (5) 0 4 7 5 4 5 7

H H P P H H sl.

A.H. pitch: E

A.H. pitch: D#

Fill 3  
Gtr. II

let ring

5	
0	7 (7)

Fill 4

Gtr. II

let ring

5 4 3 4 5 (5)

Fill 5  
\* Gtr. IV Harm.

let ring

Harm.

12 12 12 (12)

\* Standard tuning



w/Fill 6

The musical score is divided into two main sections: "w/Fill 6" and "w/Fill 7".

**w/Fill 6:** This section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains musical notation with various dynamics (p, sl), articulations (P, H), and slurs. The bottom staff is a bass line with fingerings (5, 7, 5, 4, 7, 5, 4, 7, 10, 7, 9, 7, 9, 7, 9, 5, 7, 5) and slurs.

**w/Fill 7:** This section also consists of two staves. The top staff continues the musical notation from the previous section, including dynamics (p, sl), articulations (P, H), and slurs. The bottom staff continues the bass line with fingerings (7, 5, 4, 7, 10, 7, 9, 7, 9, 7, 9, 5, 7, 5) and slurs.

\*Tapped harmonic; lightly tap stg. at equivalent of 31 fr. while vibrating.

\*\*Pick noise.

w/Fill 8

(Cmaj7 #11)

Sva-

Musical score for "The Bird Song" by Debussy. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time. The vocal line includes the lyrics "Sva-...". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "Full" and "loco".

(D6)

A.H.

(8va)

w/Rhy. Fill 1

w/Fill 9

(Erm)

D.S. al Coda

1. 2

22

[illegible]

Fill 6

Gtr. II

*let ring*

Gtr. II

let ring

Fill 7

Gtr. II

*let ring*

Gtr. II

let ring

5

4 0 4

(4)

Fill 8

Gtr. II.

let ring

Gtr. II

let ring

5	
0	
4	(4)

Fill 9

Gtr. II

let ring

Gtr. II

let ring

3 5 (5)

0

4







w/Fill 10  
(D6) (Cmaj7#11)

8va- 1/2 1/4 Full P P loco Full Full sl.

1/2 p pp 1/4 mf Full 3 P P Full Full sl.

15 17 15 (15) (15) 15 12 15 12 (14) 14 14 14/16 15 17 17 15 17 16

w/Fill 11 (D6) (Em) w/Fill 12 (2 times)

1/2 p sl. sl. H P

15 17 14 (14) 12 14 14 12 14 14 12 12 14 12 12 P P

12 15 12 10 12 9 9

sl. sl.

(D6) (Cmaj7#11) w/Fill 2 Full

1/2 1/4 1/4 1/4 3 3

P.M. 1/2 1/2 1/4 1/4 1/4 Full

7 4 7 5 7 5 7 8 10 10 10 8 10 8 9 8 10 15 12 15 14 14

(D6) (Em) w/Fill 13 8va-

1/2 1/2 1/4 sl.

15 12 15 12 10 8 9 (9) 7 5 7 5 7 5 20 17

sl.

Fill 10 Gtr. II

let ring

5 (5) 4 0

Fill 11 Gtr. II

Harm. (8va) loco

let ring

Harm. 7 12 7 12 7

Fill 12 Gtr. II

Harm. (8va)

Harm. 7 7 7 7 7 7 (7) 7

Fill 13 Gtr. II

5 3 0 2 (5) 3 0 2



8va

(D6)

(Cmaj7#11)

(D6)

1 1/2

1 1/2

20 (20) 17 20 17 (17) 20 15 14 12 15 12 14

[illegible]

Gtr. I  
*loco*

*mp*  
P.M.-----| *sim.*

\*Gtr. II

let ring throughout

\*"Nashville" tuned.

(Cmaj7#11) Fade out

The musical score is written for guitar and consists of four measures. The first measure contains a Cmaj7#11 chord and a melodic line. The second and third measures contain a D6 chord and a melodic line. The fourth measure contains a D6 chord and a melodic line. The score ends with a 'Fade out' instruction.



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